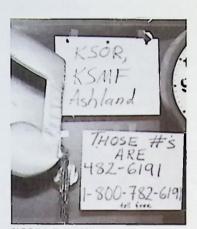


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KSOR's Fall 1987 Marathon - 19

#### Cover by Eugene Bennett whose works will be at Hanson Howard Galleries beginning with a reception 4:30-6:30 pm February 6

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#### FROM THE DIRECTOR'S DESK

## The Enemy Is Us

I have always believed that public broadcasting's best interests were served by presenting listeners with timely information regarding the fundamental issues which occasionally present themselves in public broadcasting. And so it has long been our policy at KSOR to report upon these matters in this column. There is a contingent in public radio which would disagree with this approach. In their view these issues are too complex for the lay public to analyze. Some think we should not publicly discuss situations which adversely reflect upon the public radio community.

I disagree. It takes time to explain complex situations. But if our listeners are able to make sense of national politics, the economy and the other myriad issues to which we devote air time daily. I suspect they can fathom public radio. And if you're willing to devote the time to trying to understand these matters, the least we can do is meet you

half-way by providing information.

So now it is time for a tale of history, economics,

philosophy and politics — in public radio.

Many readers will recall that in 1982, KSOR refused to affiliate with then newly-formed American Public Radio (APR). We took that position based upon legal issues, programming policies and philosophic disagreements.

The philosophic discussion was the most difficult to explain to listeners. A segment of the public took the position: "We don't care about philosophy. We are concerned only about programming." It wasn't easy to explain our view that philosophy is not an abstraction that one affords only when it is convenient. The *philosphy* that supports any business, and in particular a non-profit one, is fundamental. And philosophic choices have decided consequences.

I suspect I did not do as well explaining that point as I might have. Now, unfortunately, we have consequences on which to report which may help pull these questions into

sharper focus.

Much of public radio's current structure dates from 1977, when things were much simpler. Most stations were struggling to exist on shoestring budgets and there wasn't much concern about the "haves" and the "have nots." Nobody had very much and things were organized on a fairly egalitarian basis. Half of the total annual federal support for public radio was designated to go directly to National Public Radio (NPR) to help support the network as a common national resource. And every station, regardless of size, had one vote in governing NPR's affairs. It was decided that the remainder of NPR's budget would be supported by station dues the size of which would be determined by the size of the individual station budgets. Stations is the largest cities tended

to have larger budgets and therefore paid larger sums. However, as a percentage of their total budget, their NPR costs might easily have been smaller than the percentage which other stations faced. No one paid too much attention because there was a sense of common purpose that

permeated public radio.

On the revenue side of the equation, the other half of the annual federal appropriation for public radio support was divided between stations on an equally egalitarian basis. Every station got a "base grant" of equal size. Then each station earned an "incentive grant" whose size was a fixed percentage of that station's total budget. Again, the percentage for the incentive grant formula was the same for stations of all sizes. So the biggest stations received the largest incentive grants because they had larger budgets. Again the disparity wasn't crushing, and it was recognized that the largest stations contributed a great deal to public radio especially in the area of programming, which NPR then distributed to stations across the country.

In the early 1980s, the populist thread of these arrangements started to show some strain. Large radio stations (whether commercial or public) tend to have uneasy relationships with networks. These stations have the financing to produce high quality programming on their own which then reduces their reliance upon networks. They tend to feel that they are being paid too little for the programming they actually provide *to* a network. And sometimes an element of jealousy also plays a role.

These same forces were at work in public radio. Increasingly, the management of larger public radio stations became critical of NPR and became resentful of the half of the total federal appropriation which NPR was receiving directly. And Frank Mankiewicz, then president of NPR, is a flamboyant personality who didn't expend much energy catering to these stations and that contributed to the problem.

Voila! American Public Radio, a network founded and controlled by five of the largest stations in the nation. Stations which had been producing programming for NPR suddenly shifted their production output to the new. competing network. The sense of common purpose that had characterized public radio for years was irretrievably shattered.

While it is a point of dispute among public broadcasters. I believe that the fiscal tragedy that ungulfed NPR a year later, in 1983, resulted largely from the divisive atmosphere which invaded public radio and which splintered the system's energies and creative forces. As one public broadcaster put it, "Everyone was too busy fighting to pay attention to business."

NPR emerged from bankruptcy at great cost to stations and their listeners. Much programming was lost and NPR's massive \$7.1 million debt wasn't retired until recently. Stations, and by implication, their listeners paid off that debt. All the while APR was positioning itself as a worthy competitor to NPR. A major objective of the larger stations was the separation of NPR from its direct federal subsidy of half of the annual federal appropriation for public radio.

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Radio.

In 1984, the NPR stations authorized a change in the company's bylaws which reduced the number of "public members" of the NPR Board of Directors. Public members are lay board members who are not associated with public radio stations. Until that change, there were equal numbers of public members and station managers on the NPR Board. Because board service requires considerable time that most smaller stations can't afford to contribute from their working staff, generally only the larger stations tend to be able to field candidates for election to the NPR Board. By tradition, although it was not mandated, the NPR Board was chaired by a public member. The 1984 amendments shifted control of the Board to the manager members by reducing the number of public members. To some individuals the public members had become contentious because they increasingly were critical of the sub rosa agenda of the larger stations. And some public members were disillusioned by what they perceived as the increasing politicization of the NPR Board and the tremendous energy that it consumed.

In 1985, a new NPR board and president unveiled the NPR Business Plan. Under that plan all federal funds would go directly to stations which would then purchase services they desired from NPR. I voted against the business plan and was critical of its potential consequences. The full federal appropriation would now go directly to stations. And since a disproportionate share of the total, under the formula adopted in the 1970s, was going to large stations, any decision they might make to withhold their support from NPR could wreak havoc upon NPR and upon other stations which valued NPR. The Business Plan was adopted by stations with a vote of 159 to 4.

Shortly after these changes the larger stations began complaining bitterly that they didn't want to broadcast all the NPR programs. The fixed cost purchase arrangement, under which stations paid one sum for all NPR programs, required that they purchase the broadcast rights to programs that they didn't want. Therefore, they contended it overpriced the

benefit that they received from the NPR programs they actually did use. To make the point felt, a number of large stations dropped their membership in NPR. And since it costs the same to operate NPR and produce those programs, regardless of whether 150 or 250 stations carry the broadcasts, the cost of NPR services to each of the remaining NPR stations rose dramatically.

Now, more large stations are saying the same thing. Unless NPR "unbundles" its program services, more large stations will withdraw and the cost will continue to rise for those which remain in NPR. Unfortunately, unbundling also costs money. It's sort of like the energy shortage. We were all asked to conserve and then, because the utilities were selling less electricity, they had to raise prices to cover their fixed costs.

Here's the history of KSOR's NPR dues payments in this decade:

NPR Due
5,000
5,500
6,100
12,016
17,387
12,878
58,936
72,802

This column is written in December. The "unbundling" proposal will be voted upon by stations in January. If defeated the "status quo" is maintained and the cost to KSOR will increase to \$91,000 for the NPR programs we currently broadcast. The price rises because NPR anticipates that more of the larger stations will withdraw and take with them their share of the federal appropriation.

Of more than 250 NPR stations nationally it is estimated that fewer than 25 would see price reductions resulting from the proposal and the costs to all other stations would increase. If the "unbundling" proposal passes, the cost to KSOR for programs we now carry will exceed \$95,000. I realize the logic is difficult to follow but these are the NPR generated numbers and they are accurate.

So we face a dilemma. Can we, or

should we, seek to pay these increasingly steep costs. I am concerned that this unbundling proposal buys public radio no stability. If prices are too high, and more of the medium sized stations have to drop NPR membership because the costs reach untenable amounts, then the NPR costs will continue to skyrocket for those which remain.

On the other hand, we have a responsibility to our listeners to try to present these programs. And the only meaningful way we can see to reduce KSOR's costs is to drop either Morning Edition or All Things Considered (the two basic "bundles" that "unbundling" NPR will produce.

At first blush it's easy to try to assign blame in this litany. But the culprit is not the large stations which are merely responding to the more or less natural influences that operate on any single large station. And the culprits are not American Public Radio or the manager members of the NPR Board. In 1982, I was angry with APR because it was the catalyst around which these forces formed and were set in motion. But no one held a gun to the head of the nation's public stations in 1982 to force them to accept APR. The deed was done, however, and APR became an accepted member of the public broadcasting community - largely on the strength of one person's talents. KSOR now carries APR's programs and will continue to do so.

No one forced stations to dilute the NPR Board's "public" membership and implicitly the perception of public ownership and accountability for NPR. It was a self-serving step about which I complained in this column. That change has also resulted in repeated initiatives from outside forces which concluded that the public radio stations were proving themselves inept stewards of the nation's premiere public radio network.

And no one forced stations to accept the business plan, a plan which placed millions of federal dollars (which formerly helped fund NPR for the common good) in the hands of stations whose NPR investment in was rapidly diminishing.

Now the decision on "unbundling" lies

in the hands of these same stations. The comic strip character Pogo once said: "I have met the enemy and he is us." That is where the blame for this invidious cannibalization of the nation's public radio system's spirit and resource should be fixed. That is the philosophic problem that presented itself in 1982, and which still confronts us. Many of the changes of the past five years have masqueraded under the banner of "market economy" and "free enterprise" policies applied to public radio to produce greater efficiencies. But what has resulted is a relatively capitalistic oligarchy increasingly taxes the middle class, which is increasingly unable to shape the destiny of the enterprise they supporting.

Are we, and is the nation, better served by joining the efforts and resources of all stations to a common purpose or by what one station manager has called the "Balkanization" of public radio? Our greatest loss is that sense of common purpose on which public radio was founded and developed. This decade's events have shattered that sense of mutual trust which formerly produced many self-effacing decisions on the part of all stations in the interest of building a system that was truly more than the sum of its parts. In public radio there is now considerable mistrust of NPR, APR and of one another. And it is difficult to see the path to a public radio future which once again includes that same sense of unifying purpose and absence of political strife. And yet it is the responsibility of public radio's professional staff and its listeners to seek that path.

I wonder how we, and other stations like KSOR, can continue to shift resources away from local programming needs in order to feed these national programs which have increasingly been deserted and manipulated by public radio's most wealthy citizens.

Looking back on these events, and the damage they have produced. I feel sickened and depressed. I wish I could explain why these things have happened as opposed to just reciting what has occurred. I can only conclude that Pogo must listen to public radio.

Ronald Kramer

**Director of Broadcast Activities** 

# Clothes Make



#### by Diana Coogle

The back room of Jessie and Frank Newman's house west of Cave Junction used to be a playroom. The pool table is still there and the sliding glass doors leading to the back yard, but not the playroom as such. The pool table has given up the ghost, as swatches of fabric and remnants of pinks, greens, yellows, blacks, and blues fight for king of the mountain. Mounds of clothes and cloths imbricate and overlap; sleeves of coats secretly shake hands under cover-ups of shawls and skirts; potential petticoats proclaim their possibilities in evelets and lace white coats, shirts, blouses, dresses, jackets, and pants swirl in a Grand Ol' Right and Left all 'round the table. The pool balls peek sheepishly from their niche under the table, intimidated as much by the pompous Victorian coats hanging on the opposite wall as by the frilly, ruffly little green thing lying langorously on top of the bevy of dresses on the overstuffed couch. Clothes drip off every surface, slide surreptitiously onto more heaps of unidentifiable clothy matter, into cardboard boxes and baskets on the floor out of which slither slinky dresses and crawl bold, bad bodices. Simplicity patterns and pictures of fashionable Victorian ladies intrude upon the crawling caterpillars of lace, elastic, measuring tapes, and seam binding, while

mountains of threads evade low-lying scissors lurking around the corners of the three sewing machines. Here and there, standing stem sentinel over this sensuous riot of color and texture, are the full-bodied clothes — the lucky few, majestically superior on armless, headless dress forms. The playroom succumbed to Jessie Newman's costume shop.

Out of this presumed chaos has emerged, most recently, the costumes and fashions of the *nouveau riche* of Nob Hill, San Francisco, just before the turn of the century. Fashion was of the utmost importance; then, as now, it proclaimed the person. Then (not now) the person the lady was thus to proclaim was the prototype of modesty.

The fashionable lady of 1895-96 wears Basque waists. Galatea blouses, leg-o'-mutton sleeves, and full-length, fell-fluted, well-gored skirts. Though the look is becoming more simple, it is still amazingly frilly with oodles of lace, trim, braid, ribbons, flounces, and ruffles. "Floral garnitures" flourish. the Delineator. an 1894 pattern book, describes one dress: "A bow of white ribbon is arranged over each shoulder with a spray of buds and blossoms, and the waist is encircled by a twisted ribbon, while loops of ribbon

# Strange Bedfellows



Photos by Melissa Wati

mingled with flowers are placed at each side of the center of the front." The Delineator assures its readers that "beautiful and inexpensive |!| dresses for ceremonious wear can be made up in any of the fashionable thin textiles, such as lace, tulle, crépon, organdy, net, mull, silk muslin and many varieties of silk." These dresses are suitable for "calling, driving, church and other dressy wear," while for afternoon wear at home, "crépon, Henrietta, vailing, challis, and many stylish novelties are appropriate."

The bustle is on its way out as the Gibson-girl look (high necks, full sleeves, and wasp waists) is coming in. Such bold changes in style caused then, as they do now, strained conflict between people with different tastes and political ideas, caused the same vocal outery among people who confuse morality with fashion because fashion reflects, always, attitudes toward sex.

Strange Bedfellows. playing at Barnstormers Theatre in Grants Pass this month, is a drama wrapped in humor about women's rights and men's attitudes towards them, an age-old plot of the male-female conflict, developed in this case around a suffragette daughter-in-law among her politically active, conservative in-laws of Nob Hill, 1895.

Realizing the supreme importance of fashion during this era, Mildred Watt, director of the play, chose to give her production added depth by emphasizing the costumes. Robert Watt, set designer, followed this direction by designing sets in the neo-classic style popular in Nob Hill during that period, a clean, uncluttered style that not only doesn't compete with the costumes but shows them off to their best advantage. The simplicity of the lines of the walls and the undemonstrative whites and golds with which they are painted provide a fitting

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frame and background for the decorative fashions, rich colors, and abundant lines of the stylish clothes of 1895.

With such a stage set for her, Jessie Norman, costume designer, is the star of the show. From the time she began work on these costumes in July, Newman knew she wanted to design costumes that would be authentic fashions of the period. "I want our costumes not to look like costumes," she says, "but to create such an illusion of reality that the audience feels it is watching natural people in the natural fashions of the day."

To that end Newman studied the script closely, intending to know first where the characters come in and what they do in each scene in order to relate the costumes accordingly; secondly, who is on stage with whom in order to coordinate the colors; and finally, how much time each character has for costume changes, so that fast changes can be made with simple additions of coats, shawls, etc., instead of having to be complete changes.

In designing the costumes, Newman used two main sources: The Delineator, and Mr. Godey's Ladies — Being a Mosaic of Fashion and Fancies. With pictures and descriptions from these books firmly in mind — and with very little budget — Newman went shopping: in Goodwill stores, yard sales, and remnant counters.

"With a little of this and a lot of that and a little imagination and what-haveyou," she says, she began to cut and pin and sew. Gradually, dresses hanging on dress forms emerged into the shapes, colors, cuts, and trims of 1895.

The result for the play is spectacular. Being fully costumed with gowns, hats, gloves, muffs, shoes, coats, negligees, bedjackets, suits, even with petticoats and corsets, all authentically of the period, the actors slip easily into character with the donning of a costume. When an actor's dress becomes fashion rather than costume, a play begins to emerge as real life rather than as staged life; characters begin to live rather than to act

So it isn't surprising that Mildred Watt urged her actors to wear at least bits and

pieces of their costumes as early in rehearsals as possible. As a director, she doesn't place an imbalance of importance on method acting, a theory which assumes that actors who feel as their characters feel will begin to walk as their characters walk. Watt theorizes that the opposite also works: if an actor walks like an old woman, she will soon begin to feel like an old woman. Or, if she wears the rigid clothes of the 1890's, she will begin to feel the limitations within which a woman of the 1890's lived.

Melissa Watt, who plays the leading character, Clarissa, agrees. "Shoes are especially important to me," she says. "As soon as I stopped wearing tennis shoes and put on Clarissa's shoes, I felt more like Clarissa."

But it wan't just shoes that helped Watt walk in Clarissa's footsteps. It was those horrid undergarments of the period, too.

"We don't wear the corsets so much to give us the pinched look," Watt said, "as to make us feel the way those women felt. You sit differently in a corset, and you carry yourself differently; and with that kind of carriage comes a sense of dignity and with the dignity a sense of the purposefulness of life."

Clarissa is a woman with a strong sense of her purposefulness. A self-confident suffragette from Washington, D.C., who carries herself with tact and grace, who asserts herself not with male aggressiveness but with female warmth and compassion, she is well dressed and attractive. But while most women of the period were concerned about which tea gown to wear, Clarissa is concerned about respect for women, more interested in women's right than in women's clothes. She enjoys a new sense of freedom in San Francisco, where she can pick up her skirts and stride along. In Washington, she says, she had to mince through the city like a lady.

Clarissa's costumes demanded some creative thinking from Newman in order to match clothes with character. For instance, swathing Clarissa in "yards and yards" of yellow ribbon was indicative of her participation in the suffragette movement. But not all the costumes of the play were so satisfyingly demanding.





With the exception of the Lord Fauntleroy suit for the young boy Nicky. costumes for the five male characters taxed the imagination but little. That lack. however, was compensated for by costumes for the seven female characters, all requiring great creativity. Newman had to design and make fifteen full costume changes for the female characters, including apparel for a conservative matron, an impressionable young girl, and a befeathered and adorned Madame Sparker, owner of a San Francisco brothel called the Red Rooster; tea gowns, at-home gowns (still very fancy, according to The Delineator), negligees ("all frills and lace," says Newman), church dresses, and a pretty lavender dress full of flounce and flirt which the young girl, Lillian, wears when her beau comes calling. Lillian's part also calls for a "bicycle dress," an above the ankles bloomered skirt something like presentday culottes; for Lillian, being an admirer of her Aunt Clarissa and her ideas, dares to appear before her politically prominent, conservative family in this new style. The family is outraged by her lack of modesty and makes her take off these vulgar, indecent modern clothes which suggest untenable sexual attitudes.

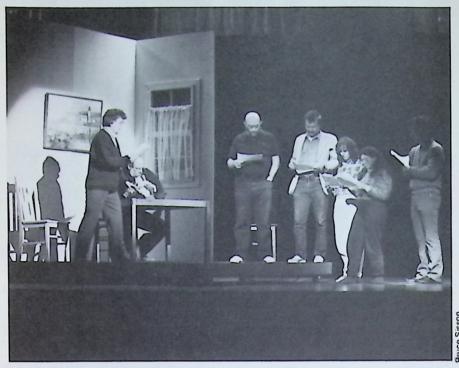
It is because the fashions had so much to do with these attitudes and with the subject matter of Strange Bedfellows that Watt could use costumes as a focus in her production. During January some of the costumes were on display in the front window of the Golden Rule Department Store in Grants Pass. This month's display will be something more lively as Clarissa, Lillian, the mother Julia, and the rest of the characters present them to us not as costumes but as fashions, dropping us at curtain rise into the style and cut not only of clothes but of thought and attitude during the late nineteenth century in San Francisco.

Diana Coogle is a freelance writer who lives in the Applegate. She is also heard on KSOR each Saturday at 8:30 am.

Strange Bedfellows on stage at the Barnstormers Theatre 112 N.E. Evelyn, Grants Pass

February 10-14 & 17-21 8:15 pm Wed-Sat 2:30 matinees Sat & Sun Half Price: Thurs., February 11

Box Office Opens 3:30 pm 479-3557



General auditions for Encore's 1988 Season on new Harbor Hall Stage.

## New Stage Lights Up in Bandon

#### by Patricia Joy Shea

The curtain goes up this month on an exciting new scene in South Coast Theater as Encore Presenters opens its premiere season of theater events at Bandon's beautiful new Harbor Hall. Four plays will be staged this year: Wait Until Dark. a mystery thriller, in February and March: Little Mary Sunshine, a musical, in May and June; The Rainmaker in September and October; and Barefoot in the Park in December.

Just last month, aspiring thespians "walked the boards" on the new 55-foot by 28-foot proscenium stage, framed with plum-colored curtains, to audition for the theatrical events planned to christen the first year's operation of the new Harbor Hall. With its state-of-the-art computerized theatrical lighting, custom designed acoustics, mirrored, carpeted dressing rooms, and "green room," it's ready to support the aspirations of the just-formed Encore Presenters and its director, Rick Hallmark.

An experienced director, producer, actor, and set designer, Hallmark has joined Encore as Executive Director in charge of theatrical development. Hallmark recently moved to Bandon from Cambria, California and as usual, has already made a theatre connection in his new location. Hallmark and his wife Suzi, who has been named Encore's Associate Director, will work closely with Ruth Harrison of Oldtown Enterprises, which owns and operates Harbor Hall, to create a professional-quality theatre offering.

The Hallmarks, who have a diversified background in business and the arts, fell into theater by accident twelve years ago. "Suzi and I moved to Ojai, California in 1975 and saw an advertisement for a theater audition at the Ojai Valley Art Center," he explains. "We went because I wanted to learn more about play writing, and left since we were definitely not interested in taking part in the production. Later on, we returned to watch a rehearsal, and the director asked us to stand in for two actors who were 'missing' that night. We learned later that the two 'missing actors' did not exist but by then we were singing, dancing, and acting in Little Mary Sunshine.

Rick Hallmark went on to design sets for Oklahoma!. and subsequently produced Camelot for director Suzi, who also became an accomplished actress and theatrical director. These productions revived theater in the Ojai Valley and made it profitable to boot. Many more success stories followed as Hallmark directed, designed sets and lighting, and acted in a host of popular musicals and plays, including Death of a Salesman, Mary, Mary, A Streetcar Named Desire. Pal Joev, and South Pacific.

During his tenure in Ojai, Hallmark studied with Charlotte Bronstein, internationally known award-winning script-writer of Cannes Film Festival fame. He served as full-time Director of the Ojai Art Center Theater for two years and subsequently became President of the Art Center's Board of Directors. The Art Center also saw the premiere of Lifesong, an original musical for which

Rick Hallmark wrote the book, music, and lyrics. "Theater is communication," Hallmark says. "You must evoke an emotion. To have people leave and say 'nice show' is not enough. When you make the audience respond emotionally to the characters and theme, then you have theater."

Upon moving to Cambria in 1984, the Hallmarks found another theater group in whose revival they were instrumental. For the Cambria Little Theater. Hallmark designed the sets and lighting for *The Oldest Living Graduate*. At the Pewter Plough Playhouse, also in Cambria, he directed and designed sets and lighting for *Toys in the Attic*, and was active as a teacher and participant in Pewter Plough's acting and technical theater workshops.

Unexpected pathways may open when a person becomes involved in community theater, and Hallmark sees his career as a case in point. "An agent who owned a talent registry saw me in the San Luis Obispo Little Theater production of Night of January Sixteenth and cast me in a Damon Younger MTV short, a Robert Ehrmann training film for an international real estate firm, and a weekend murder mystery production. It was very interesting," he comments. "I learned a lot about working in front of a camera. I'd just been offered a part in a wine when we made commercial plans to move."

Regarding his plans for theater in Bandon, Rick Hallmark becomes thoughtful. "The new Harbor Hall is just the most incredible thing. It's a tremendous piece of work, a marvelous gift to the community and the whole region. I don't know any other small town on the West Coast with the possible exception of Santa Barbara, California, that has a theatrical facility as fine as Bandon's Harbor Hall. The stage is made for musical theater, and I know many professionals who would be delighted to work in a theater like this. So I think that the repertory theater we create at Harbor Hall requires a lot of careful planning. An area like Bandon could be ideal as a



Rick and Suzi Hallmark

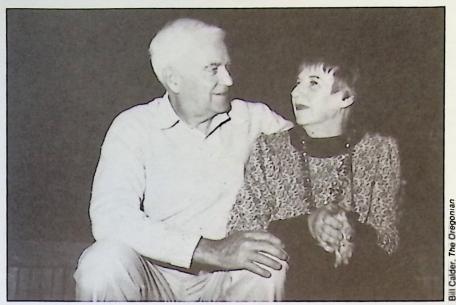
proving ground for original work, and a program of original plays interspersed with material by established playwrights is one possible scenario."

Encore's 1988 season at the Hall will be a smorgasbord of different theatrical genres. Wait Until Dark. Frederick Knott's mystery thriller, was a Broadway hit with Lee Remick in the lead role. It is the story of a courageous and enterprising blind housewife who is confronted with sheer terror in her own household in the form of three sinister intruders with a desperate and chilling motive. Wait Until Dark opens Friday, February 19, and runs February 20, 26, 27, 29 and March 4 and 5. Curtain time for all Encore plays will be 8 p.m., except for Sunday performances, which will be 2 p.m., matinees.

Little Mary Sunshine. a musical spoof of old-time Nelson Eddy / Jeannette MacDonald favorites, will be Encore's spring production (May 27, 29, June 3, 4, 5, 10, 11, 17, 18, 24 and 25 are the dates). One of the most successful off-Broadway stage shows, Little Mary has it all: a

stalwart hero, lovely heroine, dastardly villains, and a chorus of simpering schoolgirls in a series of naive situations that poke fun at all the cliches of the innocent musicals our grandparents enjoyed. Gently kidded and made delightful in its own right, this show won every award during its New York run for its score and enchanting performance.

N. Richard Nash's The Rainmaker, a timeless tale of love and insight into the human heart, will run September 16, 17, 23, 24, 25, and 30, and October 1. A picaresque character with a mellifluous tongue who claims to be a rainmaker appears in a small western town during a paralyzing drought. He meets a family who is as worried about the marriage prospects of their plain daughter as they are about their dying cattle. The rainmaker promises to bring rain for \$100, and the desperate family consents. As the big brass drums begin banging to rattle the skies, the rainmaker turns his magic on the girl. And from then until the final curtain, nature, both in the elements and the human spirit, unfolds.



Hugh and Ruth Harrison

One of Neil Simon's funniest comedies. Barefoot in the Park is Encore's offering for the holiday season. Barefoot will run December 2, 3, 9, 10, 11, 16 and 17, and chronicles the trials and tribulations of a newly married young attorney who has just won his first case, a whopping six cents in damages. His scatterbrained bride has picked out a high-rent apartment for the couple, a sixth-floor walkup with a bad paint job, leaky skylight, no room for a double bed, an eccentric gourmet neighbor who uses their place and a window ledge as his only access to his padlocked roof loft, and no furniture. A situation to break the heart and burst the lungs of any stylish young lawyer, and this man is no exception. The breaking point comes on the night he flatly refuses to join his wife in a barefoot walk in the snow in the park. She kicks him out, but he returns - not for reconciliation, but because he figures that since he pays the rent, she should be the one to go.

Hallmark plans to schedule auditions throughout the year. The first general audition was held in December, and Wait Until Dark was cast shortly after. "I want

people from all over the South Coast to come and explore and feel a part of our theater," Hallmark invites. "It is for everyone. A lot of people think theater is just about acting on stage. There are many other aspects, including those behind the scenes, so there's a niche for every temperament and talent," he says. "I hope everyone living within a fifty-mile radius of Bandon with an interest in theater will come and participate."

For more information about Encore Presenters or the new Harbor Hall, call 347-4405.

Patricia Joy Shea is a regular contributor to the Guide.

Wait Until Dark

8 pm Fri & Sat., Feb. 19-20 8 pm Fri & Sat., Feb. 26-27 2 pm Sun, Feb. 28 8 pm Fri & Sat., Mar. 4-5 Harbor Hall Old Town Bandon (503) 347-4405

## Harbor Hall



Mason Williams and Friends in rehearsal, October 16, 1987 at new Harbor Hall

## Old and New

The University of Bandon Jazz Quintet performs in a "lobby concert" at the old Harbor Hall

#### by Patricia Joy Shea

Bandon has had a Harbor Hall since 1984. The original hall, located at 210 East Second Street in the center of Oldtown Bandon, has seen more than 22,000 persons pass through its doors on their way to 248 concerts, dinner theater events, plays, musicals, one-person shows, banquets, parties, meetings, and organizational conferences in the last three years.

During this period, musical concert stars Doc Watson, Maria Muldaur, John Lee Hooker, Laurindo Almeida, Larry Coryell, Montreux, Taj Mahal, Donovan, Oregon, North Bend's Al Hendrickson, Alex DeGrassi, and the Scott Cossu Quartet have performed at the Hall for large and appreciative audiences from all over southwestern Oregon. The Hall is a hometown place, too, and has been home to many performances by the Bandon Playhouse (Fiddler on the Roof, Annie Get Your Gun. The Sound of Music) and the Bandon Youth Theater, Southwestern Oregon Community College performance groups, plus local church and school groups. Harbor Hall is also the site for civic activity; for example, the

Bandon Chamber of Commerce has held many of its monthly dinner meetings there.

Experience gained during the initial successful operation of Harbor Hall led owner-manager, Oldtown Enterprises, Inc., to seek a facility which could house an expanded and improved new Harbor Hall operation. Charlie Redmon's Green Building, which once housed an automobile agency, was acquired in June, 1986, and a phased program of renovation and development began.

The new Harbor Hall (located at 325 East Second Street, one block east of the old Harbor Hall), previewed with a concert by Mason Williams and Friends on October 16, 1987. Like its predecessor, it is a multi-purpose facility. It has a curtained stage nearly four times as large as the one in the old Hall, substantially increased seating capacity, state-of-the art theatrical lighting, increased rest room facilities, two large carpeted and mirrored dressing rooms, and a performers' lounge, traditionally called a "green room."

Ruth Harrison, co-owner of Oldtown Enterprises, whose vision and interest in theater is the driving force behind the development of the new facility, has worked closely with architects McSwain and Woods, AIA, of Coos Bay and general contractor Bruce Sisson. "We wanted to create a quality environment both for our patrons and the performing artists who are booked at the Hall," she says. Harrison says she is particularly interested in offering quality programs in theater, including dinner theater, and dance.

A sit-down lobby and kitchen facilities will be completed by the fall of 1988 in the space now occupied by an auto parts tenant. "We're planning an elegant but warm and intimate area which I am calling the Brass Rose Room," Harrison explains. "It will be a lobby, dining, and reception room with the sort of ambiance one gets with mirrors, frosted glass, chandeliers, and plush carpeting,." The lobby will house the Hall's beer and wine bar and will also be used for small,

intimate performances and meetings, and seated dessert and meal service for small groups.

Oldtown Enterprises, Inc. is a locallyowned business which also operates Bandon's beautiful 230 Second Street Gallery. The company and its owners, Hugh and Ruth Harrison, were recognized by the South Coast Council for the Arts and Humanities at its 1986 awards banquet for "courage and vision" in creating cultural resources in Bandon. Oldtown Enterprises also received a 1985 Oregon Governor's Certificate of Achievement for "positive economic contribution and community spirit benefiting all Oregonians" and a Certificate of National Merit from the U.S. Department of Housing and Urban Development for renovating several buildings in Bandon's Oldtown district for cultural purposes.

Local merchants recognize Harbor Hall's operation as a valuable tourist attraction. Bandon visitors appreciate access to local and internationally known live entertainment. As a result they come to Bandon in increased numbers and tend to stay longer, thus increasing patronage of local restaurants, motels and shops.

"We have built excitement," said owner Hugh Harrison in his welcoming remarks to the sellout audience the evening of the Mason Williams "Of Time and Rivers Flowing" concert in October. Excitement abounds as plans turn into reality.

The Old Harbor Hall will continue in its present function until the spring of 1988, when it will close its doors, to re-open soon after as the new home of Bandon's popular "Continuum: The Immortality Principle" exhibit, which attracted tens of thousands of visitors while on display in this small coastal community from 1982 to 1986.

The new Harbor Hall is available for conventions, seminars, privately produced concerts, plays, meetings, workshops, parties, weddings, and family reunions. For more information, call 347-4404 and ask to speak with Harbor Hall Manager, Doug Martin.



# Winter Festival

#### by Tracy Mitchell Darling

Put down your umbrella and pick up a wine glass! Just when winter is getting a little ponderous and Shakespearean activities are not yet geared up, visitors and residents have a chance to chase the gloomies with a brand new celebration: the "Taste of Ashland" Winter Wine, Food and Arts Festival, Feb. 5-7.

Over 100 West Coast wineries have been invited to offer tastings. Special dinners and chef's competitions will offer cuisine adventures throughout town. There's feasting for the eyes as well. "Regional artists will show their works at the Bowmer Theater, Ashland Hills Inn, local storefronts — wherever there's a blank wall," says Michael Donovan, chief organizer of the event, owner of Chateaulin Restaurant Francais and chair of the Ashland Visitor and Convention Bureau's Festival Committee.

The Festival is the most recent burst in the explosion of wine and food events in the Rogue Valley. It is also part of the campaign to increase tourism in the off-season with ski-lodging packages, the Twelve Days of Christmas and year-round drama from Ashland's seven theater companies.

"It's a positive slant on our winter economy," says Donovan. "Our belief is that there are more good restaurants per capita in Ashland than anywhere else comparable. Combine that with the extraordinary local artists here and we've got a high quality festival."

The Festival's emphasis on wine, food, and art is involving the whole community as intended by its organizers.

"Vin Italia," a wine and food tasting with ten wines and foods from Italy's Tuscany, Piemonte, and Veneto regions, begins the weekend Friday at 7 p.m. The Ashland Wine Cellar and Primavera Catering are hosting the evening at the Cellar. Wine instructor Lorn Razzano will share his extensive knowledge of Italian wine. Tickets are \$10 and may be reserved by calling 488-2111.

Then, Southern Oregon State College serves up a course with a *Hamlet* lecture by Shakespearean scholar Mark Rose, Professor of English at UC Santa Barbara. It starts at 7:30 p.m. at Ashland Public Library and is free.

On Saturday, palates and palettes will mingle throughout Ashland. Seminars on winemaking and food and wine appreciation get underway at the Oregon Cabaret Theatre (the Old Pink Church) at 1 p.m., with cookbook author Linda Eckhardt presenting "Food Writing." SOSC's Department of Continuing Education is the source for more information.

Donovan is arranging a vertical wine tasting for Saturday featuring Oregon's Elk Cove Winery. A vertical tasting uses just one wine, in this case a Reisling, of successive years.

Also on Saturday afternoon, Ashland's art galleries will host a walking tour. The Schneider Museum of Art will be open, and special exhibits will be up at the Central Hall Gallery, the Stevenson Union Gallery, and The Other Gallery in Siskiyou Commons on the Southern Oregon State College Campus. Downtown, walkers are invited to the von

Grabill Collection on Main Street across from the Mark Antony, The Websters on Guanajuato Way in back of the plaza on the creek, and at the corner of Water and Main, Lithia Creek Arts, Hanson Howard Galleries, and A Spectrum of Art will have their welcome mats out.

On Sunday, the Oregon Shakespearean Festival's Exhibit Center will be open to show off costumes and objects used in

past season's plays.

will join in.

A champagne reception will start the Saturday evening hours at 6:30 p.m., when the Schneider Art Museum features "Luminous Impressions," a showing of original prints made from glass plates at the Harvey Littleton Studio in North Carolina. To complement that exhibit, the museum is showing the glassworks of Littleton and Dale Chihully, America's top glassblowers.

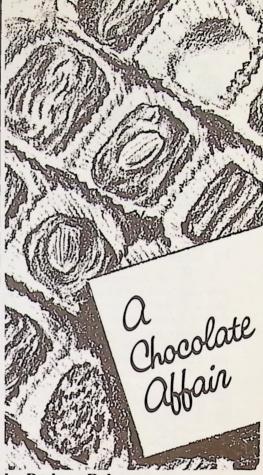
Winemaker's Dinners finish the Saturday events with local restaurants featuring a particular winery's best. "It's basically having dinner with the winemaker in a very intimate setting," Donovan says. Chateaulin, The Winchester Inn, and the Arbor House of Talent are planning the special dinners. Donovan says he hopes other restaurants

On Sunday, a chef's competition featuring the Rogue Valley's best food artists, turns the Ashland Hills Inn into a showcase of food and wine. The event, starting at 4 p.m., will feature an appetizer, dessert buffet and dozens of wines from the more than 50 wineries participating. The competition will be decided by the chefs themselves. The showcase will feature entertainment and a wearable art display using live mannequins.

Prices for the events vary, but a \$40 per person fee will cover most of the Saturday events and admission to the wine and food showcase. A portion of the money generated will go to Ashland's Meals on Wheels, a home food delivery service for the elderly.

For more information call Donovan at 482-2264 or the Ashland Chamber of Commerce at 482-3486.

Tracy Mitchell Darling is a freelance journalist living in Ashland.



#### by Barbara Ryberg

The Schneider Museum of Art will kick off its 1988 membership drive on Sunday, February 21 from 2-5 p.m. in the Museum.

Catching the spirit of February with thoughts of romance and sentiment, the Museum's "A Chocolate Affair" will feature designer chocolates, champagne, and strolling musicians. For those who desire more, the Museum will be exhibiting works of major Romantic artists, Joseph Millord, William Turner, William Blake, and William Hogarth. And for those who desire even MORE, there will also be on display works by Ed Kienholtz, and Marsha and Michael Burns.

Cost for "A Chocolate Affair" is \$10 for Museum members, and \$12 for non-members. For information call 482-6245.



## Where The Music Comes From

by Thomas Doty

To Native Americans, music is not only a personal and tribal expression, it is also a symbol of their interaction with their environment. It is a poor person indeed who has not listened to the music of the wind blowing through the trees, the drumming of thunder, the singing of birds. To the Takelma Indians of Southwest Oregon, the first music came from the heart-throb of their world: the Rogue River.

Imagine the following scene.

It is the Old Time, in the land of the Takelma People, in the Rogue River country.

An old woman walks along the edge of a canyon. Far below, almost lost in the spray, the river crashes over rocks and logs that have jammed against the canyon walls.

She stops, straining to hear the drumming below the rushing, under the river from the depths of the earth, sounding faintly as it rises through the mist.

This is the first drumming. Before Civet Cat beat his drum in the clouds to make thunder, before the people stamped their first dance, there was drumming from the heart of the earth, now pushed up through the crashing river.

The woman walks downriver, beside a deep pool that flows so slowly, it is almost a lake.

There are long, dark shapes swimming under the surface. They look like salmon, but they are not.

A bubble comes out of the pool. And another. The old woman sees the swimmers are eels and they are blowing air out the holes in their bodies. Bubbles burst on the surface. As each one breaks, it releases a tone. There is a song with many bubbles . . . flute music moving over the pool.

Farther downstream, there are birds singing in the trees along the riverbank. Their songs are short, and the flowing of the river fills the silences between. Then more singing, sometimes the same songs, sometimes different ones . . . and the breezes carry them downriver where they mix into new melodies.

It is dark when the old woman walks into her village. There is drumming and singing in one of the houses with many people gathered around the fire. Off down the river, a young boy plays his flute in the darkness.

Here, where the river flows by, it leaves some of its music. Then it flows to the end of the earth, where there is different drumming, different fluting, different singing, in the crash and pull and swell of the ocean.

To those who do not know how to listen, the songs of the river seem short and faint. They often go unnoticed. But for the people who understand where the music comes from, the songs are endless, always changing.

Like the river, they keep going and going.

Thomas Doty is a storyteller, poet and teacher of Native American traditions of the Northwest.

"When Animals and People Were Not So Different," an audio cassette of Native American myths told by Thomas Doty, is now available. To order, send \$9.50 to TAO Productions, 904 Garden Way, Ashland, OR 97520.

Or call (503) 482-4034.



# A Marathon Success! Thanks To Uou!



John Baxter and Gina Ing get the marathon started at 6 am on November 7.



Volunteers also arrived at 6 am to help

KSOR GUIDE/FEB 1988/19



Volunteer Jean Francis arrives at 5 am every day to keep the records up to date



Secretary Dee Reynolds does two jobs at once



Accounting Clerk Mary Friesen also serves lunches donated by Ashland restaurants



Office manager Anna Beauchamp sets the table with an arrangement by Ashland Flower Shop



Annie Hoy and Brian Freeman in a serious moment during The Folk Show



Engineer Jeff Sherman answers questions about reception.





Cups are a big hit. A challenge pledge to listeners and SOSC. President Joseph Cox replaces styrofoam cup with ATC cup.

20/KSOR GUIDE/FEB 1988





Gina, Ron and John use hands to help explain reasons for contributing





Pat Daly, with son John, takes a break



John Jurgensen and Howard LaMere



Student Manager Valerie Ing



Volunteer Jim Norton updates Marathon figures



News volunteer Toni Bergene helps keep statistics

KSOR GUIDE/FEB 1988/21



Marathon becomes a family affair with Margie and John Daly helping Dad



Iris (where's Rosie?) spends some time with Mom



Jonah helps Mom with the refreshments



and Ann Kramer encourages Dad with a smile



Volunteers receive reserved parking



calls with pledges



... most of the time



... and lots of thanks



... until finally



and everyone is happy: Susan



... Guild President Bill Thorndike



Photographer Pat Payne



Augusta Sennett takes the final pledge matched by Grants Pass Shop-N-Cart to end Marathon



. . . Gina



... Ron and John

KSOR hopes to have a shorter marathon in the Spring. Members can help by renewing as soon as they receive a renewal note!



Puccini's "Turandot" by the Metropolitan Opera

Election Year Coverage from includes the Republican and debates on February 13, 14, 2 times); coverage of the Iowa Considered and Morning Edispecial newscasts and reports primary, February 16.

Sidran on Record presents He pop star, arranger, and film coat 10:00 pm.

High Performance presents a Berlin, created by soprano J William Bolcom on Sunday, I 11:00 am.

#### Sunday

6:00 Weekend Edition

8:00 Monitoradio

9:00 Micrologus

9:30 St Paul Sunday Morning

11:00 High Performance

12:00 Chicago Symphony

2:00 Santa Fe Chamber Festival

4:00 New Dimensions

5:00 All Things Considered

6:00 The Folk Show

8:00 Sing Out's Songbag

9:00 Possible Musics including Music From Hearts of Space at 11 pm

#### Monday

5:00 Morning Edition

7:00 Ante Meridian

10:00 First Concert

12:00 KSOR News

2:00 Philadelphia Orchestra

4:00 Northwest Week

4:30 Jefferson Daily

5:00 All Things Considered

6:30 Siskiyou Music Hall

9:00 Sound of Writing

9:30 Stories From The Spirit World

10:00 Ask Dr. Science

10:02 Post Meridian (Jazz)

#### Tuesday

5:00 Morning Edition

7:00 Ante Meridian

10:00 First Concert

12:00 KSOR News

2:00 Cleveland Orchestra

4:00 Fresh Air

4:30 Jefferson Daily

5:00 All Things Considered

6:30 Siskiyou Music Hall

9:00 Ruby

9:30 Doc Savage

10:00 Ask Dr. Science

10:02 Post Meridian (Jazz)

#### Wed

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12:00 KS

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4:00 Fre 4:30 Jef

5:00 All Cor

6:30 Sis Mu

7:00 Mu

9:00 Vin 9:30 Pau

9:30 Pau 10:00 Ask

10:02 Sid

11:00 Pos (Ja: lattional Public Radio
Democratic candidates'
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aucuses on All Things
om on February 8; and
on the New Hampshire

oile Hancock, jazz pianist, nposer on February 10

vc-part Tribute to Irving am Morris and pianist biruary 21 and 28 at

ecord

Meridian

The Metropolitan Opera performs Verdi's *Otello* with soprano Kiri Te Kanawa and tenor Placido Domingo, Saturday, February 27 at 11:00 am.

Marian McPartland hosts perennial favorite George Shearing for an hour of great jazz on Friday, February 26 at 3:30 pm.

**St. Paul Sunday Morning** features The Empire Brass performing an enchanting program of brass music on Sunday, February 21 at 9:30 am.

esday	Thursday	Friday	Saturday
mg Edition	5:00 Morning Edition	5:00 Morning Edition	6:00 Weekend
Meridian	7:00 Ante Meridian	7:00 Ante Meridian	Edition
Concert	10:00 First Concert	10:00 First Concert	8:00 Ante Meridian
R News	12:00 KSOR News	12:00 KSOR News	10:00 Jazz Revisited
mgeles	2:00 Music From Europe	2:30 San Francisco Symphony	11:00 Metropolitan Opera
Air	4:00 Fresh Air	3:30 Marian McPartland's	3:00 Tonight At Carnegie Hall
son Daily	4:30 Jefferson Daily	Piano Jazz	4:00 Studs Terkel
iings	5:00 All Things Considered	4:30 Jefferson Daily	5:00 All Things
cdered		5:00 All Things	Considered
rou :: Hall	6:30 Siskiyou Music Hall	Considered	6:00 Mountain Stage
:: Memory	9:00 Le Show	6:30 Siskiyou Music Hall	8:00 A Prairie Home Companion
ge Radio	10:00 Ask Dr. Science	8:00 New York Philharmonic	10:00 The Blues
Temple	10:02 Jazz Album		
r. Science	Preview	10:00 Ask Dr. Science	
n ecord	10:45 Post Meridian (Jazz)	10:02 American Jazz Radio Festival	

12:00 Post Meridian

(Jazz)



#### 6:00 am Weekend Edition

National Public Radio's weekend news magazine with host Susan Stamberg.

#### 8:00 am Monitoradio

The weekend edition of the award-winning news magazine produced by the staff of the Christian Science Monitor.

#### 9:00 am Micrologus

Music from medieval, renaissance and early baroque periods hosted by Ross Duffin.

KSMF 89.1/Rogue Valley 9:00 am - 2:00 pm Jazz Sunday The best in contemporary jazz from the station library.

#### 9:30 am St. Paul Sunday Morning

Feb 7 Violinist Jacques Israelovitch and cellist Beverly Schuster perform music by Boccherini, Heiden, Honegger and Kodaly.

Feb 14 The Deller Consort returns for another program of vocal works, ranging from Elizabethan madrigals to Songs by Poulenc and Debussy.

Feb 21 Empire Brass performs music by Scarlatti, Copland, Kresiler, Bernstein, Gershwin, Bach and others.

Feb 28 Pianist Andras Schiff performs works by Mozart, Schubert, Bach and Brahms.

#### 11:00 am High Performance

A new, innovative look at musical performance, featuring the world's greatest artists. Hosted by Andre Previn, who is both a noted jazz pianist, and Music Director of the Los Angeles Philharmonic.

Feb 7 The young French duo of Katia and Marielle Lebeque are among the most exciting duo pianists of their generation. In this recital, recorded at the Ordway Theatre in St. Paul, the Labeques perform works by Albeniz, Ravel and Gershwin.

**Feb 14** Andre Previn conducts the Los Angeles Philharmonic in works recorded especially for **High Performance**. The program includes *La Valse*, by Ravél, and the Violin Concerto No. 1 by Shostakovich, featuring soloist Alexander Treger.

Feb 21 In the first of a two-part series to honor Irving Berlin's 100th birthday, soprano Joan Morris and pianist William Bolcom offer a musical tribute to one of America's best-loved songwriters.

Feb 28 In part two of the Joan Morris and William Bolcom tribute to Irving Berlin, they sing and talk about Berlin's songs from the '30s, '40s and '50s.



Andre Previn hosts High Performance Sundays at 11 am.

#### 12:00 pm Chicago Symphony Orchestra

This great American orchestra is conducted by Sir Georg Solti.

Feb 7 In the first of two all-Beethoven programs, James Conlon conducts the *Egmont* Overture, Op. 84; the Violin Concerto in D, with soloist Young Uck Kim; and the Symphony No. 5 in C Minor, Op. 67.

Feb 14 James Conlon conducts the Leonore Overture No. 3 in C; the Piano Concerto No. 3 in C Minor, Op. 37, with soloist Emanuel Ax; and Beethoven's Symphony No. 7 in A. Op. 92.

Feb 21 James Levine conducts a concert performance of Richard Strauss' opera Ariadne auf Naxos, Op. 60. Soloists include soprano Kathleen Battle. tenor Philip Creech. and baritone Hermann Prey. (Note: This program may run long.)

Feb 28 Sir Georg Solti conducts two works by Haydn: The Organ Concerto No. 2 in C, with soloist David Schrader, and the Symphony No. 93 in D; and two works by Mozart: the Overture to *Die Zauberflote*, K. 620; and the Symphony No. 38 in D ("Prague"), K. 504.

#### 2:00 pm The Santa Fe Chamber Music Festival

Another broadcast season from this worldrenowned chamber music festival, held every summer in Santa Fe.

Feb 7 Leonard Bernstein's arrangement for two pianos of Copland's El Salon Mexico is performed by Ursula Oppens and Barbara Weintraub. The program also features performances by violinist Young Uck Kim.



Bill McGlaughlin, host of Saint Paul Sunday Morning

Feb 14 Alicia Schachter performs Six Bagatelles by Beethoven, as well as music by Faure, Debussy and Mendelssohn.

Feb 21 Music by Beethoven, Ginastera, Britten and Brahms are performed by festival musicians, including cellist Carter Brey, violinist James Buswell, and oboist Allen Vogel.

Feb 28 This week we hear music by Beethoven, Orrego-Salas, Bartok, and Dohnanyi.

#### 4:00 pm New Dimensions

New Dimensions explores the myriad ways in which the world in changing, through interviews with leading figures in philosophy, literature, psychology, health, politics and religion.

Program acquisition funded by Soundpeace of Ashland. Local transmission funded by grants from Dr. John Hurd of the Family Chiropractic Centers, Klamath Falls and Ashland; Richard Wagner and Joyce Ward, Architects, Ashland; and The Websters, Spinners and Weavers of Guanajuato Way, Ashland.

Feb 7 The Heart of Healing with Stephen Levine. From his work with terminally ill patients. Levine has emerged with a vision of healing capable of opening the heart and mind as well as the body.

Feb 14 Inventing the Future with Stewart Brand. The creator of the Whole Earth Catalog with a tour of MIT's Media Lab, a think tank where computer programmers, engineers, educators and artists are creating the media of tomorrow.

Feb 21 Making Magic in the World with Maya Angelou. This celebrated writer discusses what is means to be a Black woman in the 20th century.

#### 5:00 pm All Things Considered

The weekend edition of National Public Radio's award-winning nightly news magazine.

#### 6:00 pm The Folk Show

A wide variety of folk music, with occasional performances by local musicians and live broadcast recordings. Nancy Spencer is host.

#### 8:00 pm Sing Out's Songbag

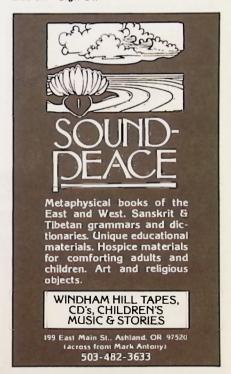
Formerly A Mixed Bag, this program features a topical mix of different styles of folk music. Produced and hosted by Bill Munger.

#### 9:00 pm Possible Musics

Host Caroline Bryan-Sadler features New Age music from all over the world. The program also includes:

11:00 pm Music From The Hearts Of Space Local funding by Soundpeace, Ashland.

2:00 am Sign-Off





#### 5:00 am Moming Edition

This award-winning news magazine is a lively blend of news, features and commentary on national and world affairs. Includes:

6:50 am Local and Regional News 6:57 am Russell Sadler's Oregon Outlook

KSMF 89.1/Rogue Valley
Morning Edition continues until 9:00 am

#### 7:00 am Ante Meridian

Host Howard LaMere blends classical music and jazz, and the KSOR News Department presents the latest local and regional news, at 7:30, 8:30, 9:00 and 9:30 am. Also:

#### 7:37 am Star Date

Local funds by Doctors of Optometry Douglas G. Smith and Richard Nelson: the Allen Johnson Family and the Northwest Nature Shop.

#### 8:37 am Ask Dr. Science

Local funds by the Gateways Program of Douglas Community Hospital, Roseburg

#### 9:34 am The Bioregional Report

A look at environmental, social, economic and resource issues In the Klamath-Siskiyou Bioregion, produced by the Siskiyou Regional Education Project.

Funded by the Carpenter Foundation of Medford, and the MacKenzie River Gathering.

9:57 am Calendar of the Arts

#### 10:00 am - 2:00 pm First Concert

Your host is Pat Daly.

Feb 1 HAYDN: Symphony No. 47

Feb 8 SCHUMANN: Piano Quintet, Op. 44

Feb 15 BEETHOVEN: Piano Sonata ("Moonlight")

Feb 22 GRIEG: Piano Concerto Feb 29 ROUSSEL: Symphony No. 3

#### 12:00 n KSOR News

Latest headlines, plus the weather forecast and the Calendar of the Arts.

#### 2:00 pm Philadelphia Orchestra

A 39-week series of broadcast concerts, under the direction of Riccardo Muti.

Feb 1 David Zinman conducts the *Hebrides* Overture. Op. 26. by Mendelssohn; the Piano Concerto No. 5 in E-flat, Op. 73 ("Emperor"), by Beethoven, with soloist Claudio Arrau; and Elgar's *Enigma* Variations, Op. 36.

Feb 8 Yuri Temirkanov conducts Dances from Ruslan and Ludmila by Glinka; Britten's Violin Concerto, Op. 15, with soloist Norman Carol, and the Symphony No. 6, by Dmitri Shostakovich.

Feb 15 Yuri Temirkanov conducts the Suite from *Petrouchka*, by Stravinksy; and the *Manfred* Symphony, by Tchaikovsky.

Feb 22 Riccardo Muti conducts Mozart's Symphony No. 41 in C ("Jupiter"); and the Symphony No. 6 ("Pastorale") by Beethoven.

Feb 29 Loenard Slatkin conducts A Tribute to George Gershwin, including An American in Paris, Rhapsody in Blue, and the Piano Concerto in F, with soloist Jeffrey Siegel.

#### 4:00 pm Northwest Week in Review

Northwest journalist Tom Ackerman hosts this weekly roundtable discussion of issues in the nation's capital, and how they affect the Northwest. Northwest legislators are frequent guests. Hear how developments in Washington D.C. will affect you!

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#### 4:30 pm The Jefferson Dally

KSOR's weekday report on events in Southern Oregon and Northern California. News, weather, and features, including Russell Sadler's Oregon Outlook. Produced by the KSOR News staff and hosted by News Director Annie Hoy.

A CONTRACTOR OF THE PROPERTY O

#### KSMF 89.1/Rogue Valley 4:30 - 5:00 pm Fresh Air

Hosted by Terry Gross, Fresh Air continues with interviews, reviews and news headlines.



Marika Partridge directs All Things Considered

#### 5:00 pm All Things Considered

Noah Adams hosts with award-winning news magazine.

Local funds by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg, Morris and Collins of Southern Oregon Family Practic Group, Ashland; Earl H. Parrish, M.D., Medford; Computerland of Medford; and Hardin Optical of Bandon.

## KSMF 89.1/Rogue Valley 6:30 - 7:00 pm The Jefferson Dally (Repeat of the 4:30 broadcast on KSOR)

6:30 pm Siskiyou Music Hall

Feb 1 KORNGOLD: Violin Concerto in D. Op. 35.

Feb 8 BRAHMS: Serenade No. 1

Feb 15 SCHUBERT: Symphony No. 1

Feb 22 HAYDN: Symphony No. 97 in C

Feb 29 SCHUMANN: Fantasie

#### 9:00 pm The Sound of Writing

Dramatizations of short stories, from stories entered in five annual PEN competitions.

Feb 1 Readings of "Wrigley Field in November," by Brad Sevetson, and "Tickets," by Paul Milensky.

Feb 8 Richard Panek's "Something to Do with Baseball," and "Peculiar," a story by David Schanker.

Feb 15 "1945" by Jay Nougeboren, and "My Father and Signor Corolli," by Mae Briskin.

Feb 22 Karen Brennan's story "Floating."
"A Decent Mourning" by Rosellen Brown, and
"The Mechanic" by Pam Conrad.

Feb 29 Stories by Corinne Demas Bliss. Kim McKinney, and David Michael Kaplan.

#### 9:30 pm Stories from the Spirit World

An eight part series featuring the myths and legends of Native Americans

#### 10:00 pm Ask Dr. Science

Craziness from the Duck's Breath Mystery Theatre

Local funding by the Gateways Program of Douglas Community Hospital in Roseburg.

#### 10:02 pm Post Meridian

Great jazz for the late night. Call in your requests!

2:00 am Sign-Off

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5:00 am Morning Edition

6:50 am Regional News

6:57 am Russell Sadler's Oregon Outlook

KSMF 89.1 / Rogue Valley
Morning Edition continues until 9:00 am

#### 7:00 am Ante Meridian

Regional News: 7:30, 8:30, 9:00 and 9:30 am, Plus:

7:37 am Star Date

8:37 am Ask Dr. Science

9:57 am Calendar of the Arts

#### 10:00 am - 2:00 pm First Concert

Feb 2 BYRD: Mass for Three Voices

Feb 9 TCHAIKOVSKY: Symphony No. 6 ("Pathetique")

Feb 16 DVORAK: Czech Suite, Op. 39

Feb.23 SCHUBERT: Quartet in B-flat,

#### 12:00 n KSOR News

Headlines, weather forecast and the Calendar of the Arts.

#### 2:00 pm Cleveland Orchestra

A season of concerts under Music Director Christoph von Dohnanyi.

Feb 2 Vladimir Ashkenazy conducts *The* Swan of Tuonela and the Symphony No. 4 in A Minor, Op. 63, by Sibelius; the *Pelleas et Melisande* Suite by Faure; and the *Rhapsodie espagnole* by Ravel.

Feb 9 Vladimir Ashkenazy conducts the Piano Concerto No. 3 in C, Op. 26, by Prokofiev, with soloist Yefim Bronfman; Tchaikovsky's Francesca da Ramini, and Beethoven's Symphony No. 8 in F, Op. 93.

Feb 16 Gerd Albrecht conducts the Leonore Overture No. 2 by Beethoven; Schubert's Symphony No. 4 in C Minor, D. 417 ("Tragic"); and the Lyric Symphony by Zemlinsky, with soprano Roberta Alexander and baritone Wolfgang Schoene.

Feb 23 Christoph von Dohnanyi conducts Mussorgsky's A Night on Bald Mountain; the Poeme for Violin and Orchestra by Chausson; and the Introduction and Rondo Capriccioso by Saint-Saens; both with soloist David Cerone. The program concludes with Ives' Symphony No. 2.

#### 4:00 pm Fresh Air

Award-winning interviewer Terry Gross talks to leading figures in politics, entertainment, and the arts.

KSMF 89.1 / Rogue Valley 4:30 - 5:00 pm Fresh Air continues

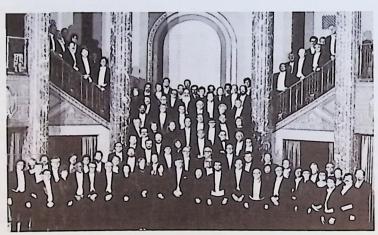
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#### 5:00 pm All Things Considered

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KSMF 89.1 / Rogue Valley 6:30 - 7:00 pm The Jefferson Daily (repeat of the 4:30 broadcast on KSOR.)



The Cleveland Orchestra in Severance Hall

6:30 pm Siskiyou Music Hall

Feb 2 GOUNOD: Ballet Music from Faust

Feb 9 BOCCHERINI: Guitar Quintet
No. 1 in D Minor

Feb 16 BLOCH: Schelomo CD

Feb 23 GERSHWIN: An American in Paris

#### 9:00 pm Ruby

A reprise of the popular (and strange) story of this Galactic Gumshoe. Produced by ZBS Media.

Feb 2 Teru Tangles with the Moles At the Annual Festival of the Moles. Ruby tries a game called Fourth Dimension Surfing, designed by the ancient Nullians to develop the ability to teleport.

Feb 9 The Tookah Explodes Ruby is missing, and T.J. Teruh goes looking for her. And/Or, the young techie from the Digital Circus proposes to Angel Lips.

Feb 16 Big Battles with the Sllmys Ruby and the two technowitches, Offonoff and Onoffon, break into the Lazars Android Works. Matisse. developer of android artificial intelligence, tells all.

Feb 23 Ruby II A new story begins with the introduction of a new heroine, Ruby II. Her first case is to discover who or what is opening windows in the minds of the Bulldada.

#### 9:30 pm Doc Savage

Pulp hero Doc Savage returns for another run of boffo adventures. Gadzooks!

Feb 2 Island of Death The scene shifts to the Caribbean, and the Island of Fear Key, where Santini tries to blow up Doc's plane (boo, hiss), and manages to trap our hero and the beautiful Kel Avery in an underground labyrinth.

Feb 9 Terror Underground The old captain may or may not be a friend, but he knows the island's secrets.

Feb 16 The Mysterious Weeds The evil Santini is on the verge of obtaining the secret to Fear Key, and things look grim as the entire gang ends up in his evil clutches!

Feb 23 The Crawling Terror The plant that Santini believes to be the key to eternal life turns out to be his gang's undoing, and Doc uses a grenade to seal the island's remaining secrets forever.

#### 10:00 pm Ask Dr. Science

Produced by the Duck's Breath Mystery Theatre.

10:02 pm Post Meridian All kinds of jazz.

2:00 am Sign-Off

### How Did You Get This Guide?

You can have the KSOR GUIDE sent directly to your home or business every month. Subscribe and become a member of the KSOR Listeners Guild. Your membership provides you an effective channel for input on KSOR's programming, policy, etc. It also guarantees you voting privileges on important station matters, preferred ticket prices at special events—and of course, your own subscription to the KSOR GUIDE.

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5:00 am Morning Edition 6:50 am Regional News

6:57 am Russell Sadler's Oregon Outlook

KSMF 89.1 / Rogue Valley
Morning Edition continues until 9:00 am

#### 7:00 am Anto Morldian

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7:37 am Star Date

8:37 am Ask Dr. Scienco

9:57 am Calendar of the Arts

10:00 am First Concert

\*Feb 3 MENDELSSOHN: Octet CD

Feb 10 SCHUBERT: Schwanengesang part 2

Feb 17 HAYDN: Violin Concerto in A

Fob 24 RESPIGHI: Fountains of Rome CD

Headlines, weather and the Calendar of the Arts.

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Laurie Garrett, Science Reporter for NPR

#### 2:00 pm The Los Angeles Philharmonic

A complete broadcast season of the Los Angeles Philharmonic, conducted by Music Director Andre Previn.

Feb 3 Zubin Mehta conducts A Haunted Landscape by George Crumb; and Mahler's Symphony No. 2 ("Resurrection"), with soloist mezzo-soprano Florence Quivar and the Los Angeles Master Chorale.

Feb 10 Christopher Hogwood conducts Bach's Christmas Oratorio, with soprano Emma Kirkby, mezzo-soprano Catharine Robbin, bass David Thomas, and the Los Angeles Master Chorale.

Feb 17 Conductors Andre Previn, John Harbison, and William Kraft lead the Los Angeles Philharmonic New Music Group in the Concerto for Nine Instruments, Op. 24, by Webern; YTA 1 for solo flute by Salonen; Music for Twelve by Leon Kirchner; Melange by William Kraft; and Triolet by Andre Previn.

Feb 24 Simon Rattle conducts all three of Beethoven's *Leonore* Overtures; and two works by Stravinsky: the Symphony in Three Movements and the Concerto for Piano and Winds, with soloist Peter Donohoe.

#### 4:00 pm Fresh Air

Host Terry Gross talks with leading figures in politics. literature, entertainment and the arts.

#### KSMF 89.1 / Rogue Valley 4:30 - 5:00 pm Fresh Air continues

#### 4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California. News, weather, and features. Hosted by KSOR News Director Annie Hoy. Wednesday includes Russell Sadler's Oregon Outlook and the Bioregional Report.

#### 5:00 pm All Things Considered

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KSMF 89.1 / Rogue Valley 6:30 - 7:00 pm The Jefferson Dally (repeat of the 4:30 broadcast on KSOR)

#### 6:30 pm Siskiyou Music Hall

Feb 3 MOZART: Piano Sonata in B-flat, K. 333

Feb 10 BEETHOVEN: Violin Concerto

Feb 17 WEBER: Clarinet Quintet in B-flat

Feb 24 RACHMANINOV: Piano Concerto No. 3 CD

#### 7:00 pm Music Memory Feature

KSOR, in cooperation with public schools in our region, presents music for children participating in the Music Memory program.

Feb 3 BACH: Organ Fugue in G Minor ("Little")

Feb 10 WAGNER: Prelude to Tristan und

Feb 17 ARMSTRONG: "West End Blues"

Feb 24 MAHLER: Symphony No. 4 (Fourth movement)

Funded by Hampton Holmes Real Estate, Ashland.

#### 9:00 pm Vintage Radio

Highlights of the best — and worst — of drama and entertainment in radio's "Golden Age." Your host is Stu Burgess.

#### 9:30 pm Paul Temple

England's most popular radio detective is not Sherlock Holmes, nor is it Lord Peter Wimsey, It's Paul Temple, here in his American debut. Peter Coke plays the lead role.

Feb 3 Boulevard Seminaire Miss Millicent's body is found in the Thames, and Mr. Droste turns up in Paris. The plot thickens.

Feb 10 Roger Shelley Makes a Suggestion Paul is wounded at the Paris flat, and the police return the missing doll to Mary Desmond.

Feb 17 Suspect Number One Paul calls on Terry Palmer to ask some personal questions, and Vanessa Droste dies. Roger Shelley breathlessly recalls an attempt on his life.

Feb 24 Steve Entertains The doll, covered with blood, turns up in Paul Temple's car. Mary Desmond is found gravely hurt and soon becomes the next fatality.

10:00 pm Ask Dr. Science

10:02 pm Sidran on Record

Jazz pianist and scholar Ben Sidran hosts this series tracking trends in the jazz world. Local lunds by Sheckells Stereo of Grants Pass and Medford.

Feb 3 David Friesen, bassist and resident of Oregon, talks about his unique approach to solo performance and demonstrates the spiritual roots of his playing.

Feb 10 Herble Hancock, pianist, composer, and successful artist in both jazz and pop, talks about his score for the film "Round Midnight," and demonstrates the continuity of his compositions.

Feb 17 Don Cherry, long an associate of Ornette Coleman, explains Coleman's harmolodic concept, and talks about his own trumpet playing.

Feb 24 Marcus Miller, who is both a bassist and record producer, recalls his work with Miles Davis, David Sanborn, and other outstanding jazz figures.

#### 11:00 pm Post Meridian

More jazz for the night time, hosted by Valerie Ing.

2:00 pm Sign-Off

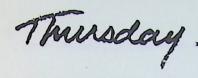


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5:00 am Morning Edition

6:50 am Regional News

6:57 am Russell Sadler

KSMF 89.1 / Rogue Valley
Morning Edition continues until 9:00 am

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7:37 am Star Date

8:37 am Ask Dr. Science

9:57 am Calendar of the Arts

#### 10:00 am - 2:00 pm First Concert

Feb 4 BRAHMS: Ballades, Op. 10

Feb 11 KODALY: Hary Janos Suite

Feb 18 DIABELLI: Serenade in F for Two Guitars

Feb 25 TELEMANN: Suite in A for flute and strings

#### 12:00 n KSOR News

Headlines, weather and the Calendar of the Arts.

#### 2:00 pm Music from Europe

A series of performances by great European orchestras.

Funds for local broadcast provided by Auto Martin, Ltd., Grants Pass.

Feb 4 Music by Korngold, Ives and Berlioz is performed by the Los Angeles Philharmonic, the Finnish Radio Symphony, and the Berlin Philharmonic.

Feb 11 The Czech Philharmonic performs Ma Vlast, by Smetana; Neville Marriner leads the Stuttgart Radio Symphony in the Overture The Wasps, by Ralph Vaughan Williams; and Seiji Ozawa conducts the Berlin Philharmonic in Haydn's Symphony No. 60 ("Il Distrato").

Feb 18 The Tokyo String Quartet performs Bartok's Quartet No. 2. Also on the program are Ravel's *Ma Mere l'Oye*, performed by the Los Angeles Philharmonic; and works by Beethoven and George Dmitriev.

Feb 25 Chausson's Symphony in B-flat; Haydn's Cello Concerto; and symphonic tragments from Wagner's Parsifal are performed by the Berlin Radio Symphony. Soloist in the Haydn concerto is Lynn Harrell.

#### 4:00 pm Fresh Air

Host Terry Gross welcomes leading figures in the arts, literature, politics and entertainment.

KSMF 89.1 / Rogue Valley 4:30 - 5:00 pm Fresh Air

#### 4:30 pm The Jefferson Daily

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> KSMF 89.1 / Rogue Valley 6:30 - 7:00 pm The Jefferson Daily (Repeat of 4:30 broadcast on KSOR)

#### 6:30 pm Siskiyou Music Hall

Feb 4 DVORAK: Cello Concerto in B Minor

Feb 11 DESTOUCHES: Les elements

Feb 18 TCHAIKOVSKY: Serenade for Strings

Feb 25 MOZART: Symphony No. 35 ("Haffner")

#### 9:00 pm Le Show

Harry Shearer's outrageous weekly comedy program from KCRW in Santa Monica. Shearer, formerly one of the cast of "Saturday Night Live," mixes music with comedy and satire, including spoofs of some of your favorite public radio programs.

#### 10:00 pm Ask Dr. Science

Zaniness from the Duck's Breath Mystery Theatre.

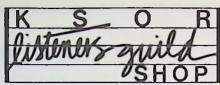
#### 10:02 pm Jazz Album Preview

The newest and best releases in jazz.

#### 10:45 pm Post Meridian

The best in jazz. Call in your requests!

2:00 am Sign-Off



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#### 5:00 am Morning Edition

Includes regional news at 6.50 and Russell Sadler's Oregon Outlook at 6.57 am.

# KSMF 89.1 / Regue Valley Morning Edition continues until 9:00 am

#### 7:00 am Anto Morldian

Regional news at 7:30, 8:30, 9:00 and 9:30 am, plus:

7:37 am Star Date

8:37 am Ask Dr. Science

9:57 am Calendar of the Arts

10:00 am - 2:00 pm First Concert

Feb 5 RIMSKY-KORSAKOV: Scheherezade

Fob 12 HAYDN: String Quartet in C

Feb 19 BIZET/SCHEDRIN: Carmen Ballet Fantasy

Feb 26 HINDEMITH: Symphonic Metamorphosis



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#### 12:00 n KSOH Nows

Headlines, weather and the Calendar of the Arts.

#### 1:30 pm San Francisco Symphony

An annual tradition on KSOR, the latest broadcast season from the San Francisco Symphony, conducted by Herbert Blomstedt.

Fob 5 Edo de Waart conducts Fanlares for Orchestra and the Foxtrot for Orchestra from The Chairman Dances, by John Adams; Schumann's Plano Cocnerto in A Minor, Op. 54, with soloist Alicia de Larrocha; and the Suite from Der Rosenkavalier by Richard Strauss.

Feb 12 Witold Lutoslawski conducts three of his own compositions: Chain 3, Les Espaces du sommoil, and the Symphony No. 3.

Fob 19 Herbert Blomstedt conducts the Holios Overture by Nielsen; the Symphony No. 3 in C ("Sinfonie singuliere") by Franz Berwald; and Also sprach Zarathustra, by Richard Strauss.

Feb 26 Herbert Blomstedt conducts the Violin Concerto No. 1 in C by Haydn, with soloist Raymond Kobler, and Ein Alpensinfonie by Richard Strauss.

#### 3:30 pm Marian McPartland's Plano Jazz

Hosted by Marian McPartland, this series encompasses the full range of jazz piano. Each week features McPartland in performance and conversation with famous guest artists who discuss their careers and the subtle nuances of jazz.

Local broadcast made possible by Jackson County Federal Savings and Loan.

Feb 5 Michel Petrucciani plays his own composition, "The Prayer," and joins Marian for a duet of John Coltrane's "Giant Steps."

Feb 12 Judy Roberts, a versatile singer and pianist, sings and plays along with Marian on "Honeysuckle Rose" and others.

Feb 19 Cecil Taylor, one of the preeminent figures in jazz's avant-garde, plays "Pleasure," a tribute he wrote for jazz great Jimmy Lyons, with whom he played for 25 years.

Feb 26 George Shearing, a stellar figure in jazz, joins Marian in a duet of "We'll Be Together Again."

KSMF 89.1 / Rogue Valley
4:30 - 5:00 pm Fresh Alr with Terry Gross
provides interviews, reviews and
news headlines.

#### 4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California. Friday includes Steve Forrester's report on events in Washington D.C. as they affect the Northwest, and Russell Sadler's Oregon Outlook.

#### 5:00 pm All Things Considered

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KSMF 89.1 / Rogue Valley 6:30 - 7:00 pm The Jefferson Dally (Repeat of 4:30 broadcast on KSOR).

#### 6:30 pm Sisklyou Music Hall

Feb 5 BARTOK: Violin Sonata No. 1

Feb 12 SCRIABIN: Piano Sonata No. 8

Feb 19 SZYMANOWSKI: Myths

Feb 26 DVORAK: Scherzo Capriccioso

#### 8:00 pm New York Philharmonic

A series of concerts under the direction of Zubin Mehta and distinguished guest conductors.

Feb 5 Erich Leinsdorf conducts Britten's Passacaglia and Fugue from Peter Grimes; Walton's Cello Concerto (1956), with soloist Lorne Munroe; and two works by Debussy: La Mer and Prelude to the Afternoon of a Faun.

Feb 12 Kent Nagano conducts Ringed by the Flat Horizon by George Benjamin; Chopin's Piano Concerto No. 2, with soloist Bela Davidovich; and The Wooden Prince by Bela Bartok.

Feb 19 Leonard Bernstein conducts Schubert's Symphony No. 4 and Mahler's Symphony No. 4.

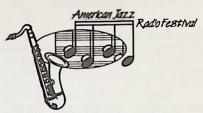
Feb 26 Leondard Bernstein conducts Mahler's Symphony No. 3 in D Minor with mezzo-soprano Christa Ludwig as soloist, the New York Choral Artists, and the Brooklyn Boys Choir.

#### 10:00 pm Ask Dr. Science

A Friday night dose of Duck's Breath Humor.

#### 10:02 pm American Jazz Radio Festival

From National Public Radio, a weekly series of live jazz concerts recorded at clubs, concerts, and festivals throughout the country.



Feb 5 Vocalists Bob Dorough, Dianne Reeves, and Joe Williams perform a live date in the WGBO Performance Studio in Newark. New Jersey.

Feb 12 Terrence Blanchard and Donald Harrison perform in a concert recorded in Manhattan.

Feb 19 Art Lande and Andy Narrell perform on a double-bill concert in the Great American Music Hall in San Francisco.

Feb 26 Billy Taylor and Eddle Danlels join forces with Billy Taylor's Trio.

#### 12:00 m Post Meridian

Jazz to end the week.

2:00 am Sign-Off





#### 6:00 am Weekend Edition

NPR's weekend news magazine, hosted by Scott Simon, Includes:

7:37 am Star Date

KSMF 89.1 / Rogue Valley
Weekend Edition continued until 11:00 am

#### 8:00 am Ante Meridian

Jazz and classical music along with features and an occasional surprise. Includes:

#### 8:30 am Diana Coogle Commentary

9:00 am Bloregional Report A weekly report on environmental, social, cultural and economic issues affecting the KSOR listening area. Produced by the Siskiyou Regional Education Project.

Funded by the Carpenter Foundation of Medford, and the MacKenzie River Gathering.

#### 9:30 am Duck's Breath Homemade Radio

Saturday morning madness from the crazy Duck's Breath gang, including visits from Ian Shoales. Dr. Science, and Your Radio News Team.

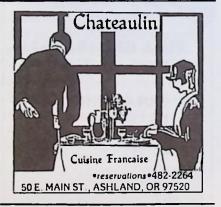
9:45 am Calendar of the Arts The answer to the old question, "What to do this weekend?"

#### 10:00 am Jazz Revisited

Funding for local broadcast is provided by Gregory Forest Products in Glendale and its Veneer Plant in Klamath Falls.

Feb 6 Jazzin the Language Some uses of the word "jazz," and the effects of the music during the Jazz Age, including music by Trixie Smith and Kid Ory.

Feb 13 Battle of the Bands Comparative recordings from the Big Band era, featuring the likes of Glenn Miller, the Dorsey Brothers, Duke Ellington, and Count Basie.



Feb 20 They All Play Waller Fats Waller compositions as played by Art Tatum, Red Norvo, King Cole, and others.

Feb 27 Small Groups from the Blg Bands A sampling of the small combos from the bands of Artie Shaw, Will Bradley, Bob Crosby, and others.

KSMF 89.1 / Rogue Valley
11:00 am Vintage Jazz with Robin Lawson
2:00 pm The Sound of Swing
3:00 pm Le Jazz Club

#### 11:00 am The Metropolitan Opera

The 1988 Metropolitan Opera season, live from the Metropolitan Opera House in New York City.

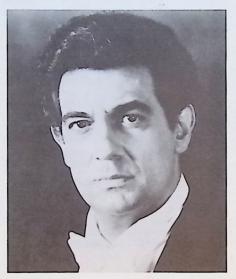
National broadcast funded by Texaco.

Feb 6 Luisa Miller by Verdi. Nello Santi conducts and the cast includes Aprile Millo. Livia Budai, Ermanno Mauro, Sherill Milnes, and Paul Plishka.

Feb 13 Turandot by Puccini. Nello Santi conducts and the cast includes Ghena Dmitrova, Leona Mitchell, Nicola Martinucci, and Franco De Grandis. (Note: Early air time at 10:30 am).

Feb 20 L'Elisir d'Amore by Donizetti. Ralf Weikert conducts and the cast includes Kathleen Battle, Vinson Cole, Brian Shexnayder, and Guiseppe Tadei.

Feb 27 Othello by Verdi. James Levine conducts an all-star cast, including Kiri Te Kanawa, Placido Domingo, and Paul Plishka.



Placido Domingo

#### 3:00 pm Tonight at Carnegie Hall

A series of exciting performances recorded in concert at Carnegie Hall.

THE TAX PRODUCTION OF THE PROD

National broadcast funded by AT&T.

- Feb 6 Cellist Yo-Yo Ma and pianist Patricia Zander perform music by Bach and Brahms.
- Feb 13 Violinist Isaac Stern and pianist MacDonald perform Beethoven's Robert Violin Sonata in D. Op. 12, No. 1; and Schubert's Fantasie in C. D. 934.
- Feb 20 Oswald Sallaberger conducts the Salzburg Musici in Vivaldi's Concerto in A for Strings and Continuo; Bach's Concerto No. 2 for Violin in E, BWV 1042, with soloist Nadia Salerno-Sonnenberg; and A Simple Symphony. by Benjamin Britten.
- Feb 27 The Vermeer Quartet performs Haydn's String Quartet in G. Op. 76, No. 1; and the Quartet No. 1 in E Minor, by Leos Janacek.

#### 4:00 pm The Studs Terkel Almanac

The best of Studs' daily Chicago broadcast features interviews, readings, and occasional surprises. Produced by WFMT, Chicago.

- Feb 6 Studs' guests are the members of the Hungarian folk music group. Ustilux.
- Feb 13 An interview with Jared Brown on his biography. The Fabulous Lunts.
- Feb 20 Studs interviews Andrew Malcolm. author of Final Harvest, a tragic story of a farm bankruptcy in the Midwest
- Feb 27 An interview with Robert Twombly on his book Louis Sullivan: His Life and Work.

#### 5:00 pm All Things Considered



#### 6:00 pm Mountain Stage

Larry Groce hosts this weekly live concert broadcast from West Virginia, featuring all kinds of music, comedy, and other surprises.

- Feb 6 Among this week's guests is Peter Rowan, lead singer with Bill Munroe.
- Feb 13 Famed African folk artists Miriam Makeba headlines this international program, with French artists La Bottinie Souriate and "Blue-wave" guitarist Jean-Paul Bourelly.

- Feb 20 Larry Groce welcomes Scartaglen. a Celtic group from Kansas City, and singersongwriter Pierce Pettis.
- Feb 27 Singer-songwriter Bill Staines is featured along with the three-part harmony ensemble. The Chenille Sisters.

#### 8:00 pm A Prairle Home Companion

The news from Lake Wobegon continues. Funding for local broadcast provided in part by The Mail Tribune of Medford and Mid-Oregon Printing of Roseburg.

#### 10:00 pm The Blues

Your host is Mick Eaton.

2:00 am Sign-Off



13 favorites from her KSOR

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#### **Flatfish**

1. It moves vertically through salted Pressures, with a head that sees sideways. The nets are submerged, which it enters. Nothing to come for specially. Men want it.

The white flesh powered by a tail filmed with skin Sways its mild hulk into their fold. The white flesh is food. When boiled, It flakes easily off the bones.

Is this love? God created us
For the toothed shark, the molestation
Of two jaws hinged through flesh
Onto each other's hooked teeth.

Its ethics are formal, determined.

Otherwise He made the mild flatfish,

And gleaning mackerel that flateen

On the dead's helplessness strengthening its rancid colours.

He made the flatfish, their eyes Naive as a bead drawn from a leopard's skin. Their white flesh is flaked into the mossy, Acidic belly, just hanging.

The good salt, phosphate, each dissolved Into flesh. The fish are left to gasp In ship's holds, mulcting the air For air moving in the gill's membrane

Miserly, useless. A gradual pain Until the fish weaken. Could they cry We might gas them to concert Their distress. Nets are men's media,

Their formal, knotted, rectangular intelligence. They survive on what the fish weighs, their welfare Accurate as a pair of scales. We are not going to change.
 But husband the sea, planting the fish spawn in
 The frigid heft of plot-water
 Grey, but not stone.

Mackerel will gorge

A sea parsley, its flowers sprinkled in a white, granular petal;

The shark will eat mud

At the sea's foundation.

Though to reap will be by net,
As many fish as grains husked from their flattened case,
The ear raped of its oval bolus
Folded into itself.

The precise allotment of fish
A growth in kind; pollination by a brush tasked
Onto differing species
For the flesh's good.

The flesh's good. Elsewhere
We seized on our own kind, not for food. Each fish
Glides through a forest,
An oily lung

Of sea weed, the swell

Moved in a land-grafted integument of sea plant. A uniform
Thicket moon-masted, its foliage
Begins to lock

Fast with sea-forester's

Skill. We evolve with our hands and brain. The pad of each

Hand, moist; the nails sharp

As a grown fin.

#### Worm

Look out, they say, for yourself. The worm doesn't. It is blind As a sloe; it's death by cutting, Bitter. Its oozed length is ringed, With parts swollen. Cold and blind It is graspable, and writhes In your hot hand; a small snake, unvenomous. Its seeds furred and moist It sexes by lying beside another, In its eking conjunction of seed Wriggling and worm-like. Its ganglia are in its head, And if this is severed It must grow backwards. It is lowly, useful, pink. It breaks Tons of soil, gorging the humus Its whole length; its shit a fine cast Coiled in heaps, a burial mound, or like a shell Made by a dead snail. It has a life, which is virtuous As a farmer's, making his own food. Passionless as a hoe, sometimes, persistent. Does not want to kill a thing.

## At Nightfall

Night-fall unfastens the door, and the font baptises the raw body; womb and its flesh pule to each other.

The mother's milk: clear and sweet dropping from the soft pointed opening.

It's the stars count, and they flee us inundating their absences with our terse lives. When we die we are dead for ever.

It comes clear finally. The Milky Way vents its glowing hugeness over what's not there. The galaxies pour their milk away.

Nothing's going to last

the clear baptismal water, twice welcome, like two good hands

like the olive with its stone of oil.

- Jon Silkin

Jon Silkin, British author of nine books of poetry, numerous essays, and co-editor of the British literary quarterly, *Stand Magazine* will be in Ashland, February 18, to give a reading on the SOSC campus as part of the International Writers Series. The reading is at 7:30 pm in the Stevenson Union Arena. The poems here are reprinted from Silkin's 1986 book of poetry, *Ships Pasture*, with permission of the publisher, Routledge and Kegan Paul.

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince & Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for reply.

We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

- 1 Gallery opening and exhibition: Grand re-opening celebration featuring all-artist show and public reception 5 7 pm 230 Second Street Gallery (503) 347-4133 Bandon
- 1 Concert: Helsinki University Men's Chorus College of the Siskiyous, 7:30pm 800 College Ave. (916) 938-4462 Weed
- 1 thru 12 Exhibit: Sculpture of wood, glass, marble, bronze and clay by Oregon artists featuring J. Chester Armstrong, Kevin Fulton, Peter Helzer and Linda Brewer; watercolors by Tish Epperson of Leavenworth, WA. Frame Design and Sunbird Gallery 836 N.W. Wall (503) 389-9196 Bend.
- 1 thru 13 Exhibit: "Luminous Impressions: Prints from Glass Plates" and "Works on Paper" by Waldo Peirce Reception: Thurs, Jan. 7, 5 7 pm. Museum Hours: Tues Fri 11-5; Sat 1-5 Schneider Museum of Art Southern Oregon State College Siskiyou Blvd. & Indiana Street (503) 482-6245 Ashland.
- 1 thru 15 Traveling Exhibit:
  "Imagining Antartica"
  (Check to confirm dates and place)
  (503) 756-7769 Reedsport.
- 1 thru 29 Eighth Annual Juried Art Show featuring assemblages by Linda Daley of North Bend, sculpture by Diane DeGroot of Glide, and collage by Maxine Traylor of Days Creek. Whipple Fine Arts Center Gallery Umpqua Community College (503) 440-4600 Roseburg.
- 5 & 6, 12 & 13 Opera: "The Human Voice" by Francis Poulenc. Also The Telephone by Gian Carlo Menotti. Carolyn Grossenbacher, Soprano and John Myers, Baritone. On Broadway Theatre 8 pm 226 S. Broadway (503) 269-1414 Coos Bay
- 5 & 6, 12-14; 19-21 Play: "The Sunshine Boys" directed by Dean Remick.
  8 pm, Sun matinees at 2 pm
  Betty Long Unruh Theatre
  1624 West Harvard Blvd.
  (503) 672-8948 Roseburg.

- 5 thru 27 Exhibit: John Amneus, water-colors; Joe Harrod, wood.
  Reception: Fri. Feb 5, 7 9 pm
  Umpqua Valley Arts Center
  1624 West Harvard Blvd.
  (503) 672-2532 Roseburg.
- 7 Concert: Ragtime Music Show, Sponsored by Cascade Ragtime Society 2 pm Jacoby Auditorium Umpqua Community College (503) 440-4600 Roseburg.
- 8 Mount Shasta Community Concert:
  Opera to Country Western,
  Anna Werner-Bachmann, opera and
  musical comedy diva.
  8:15 pm Fine Arts Theater
  College of Siskiyous
  (916) 926-9984 Weed
- 9 Explorer Series Lecture by Richard Bangs on his book River Gods, Great Rivers of the World 7:30 pm Windmill's Ashland Hills Inn (503) 482-0888 Ashland.

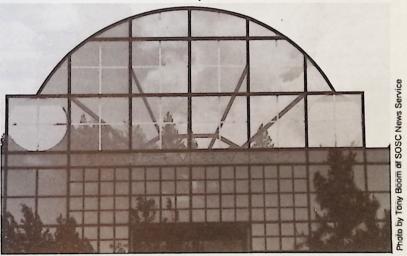


- 10 thru 14, and 17 thru 21 Play: "Strange Bedfellows" by Florence Ryerson and Colin Clements, directed by Mildred Watt. 8:15 pm, Sat. & Sun. matinees at 2:30 pm Barnstormers Theatre 112 N.E. Evelyn (503) 479-3557 Grants Pass.
- 10 thru 27 Exhibit: "The Theme is Love," Calligraphy by five local calligraphers coordinated by Anne Hawkins.
  Reception: Wednesday, Feb. 10, 7 9 pm Closed Mondays; Tues-Sat 10-5 pm Rogue Gallery, 40 S. Bartlett (503) 772-8118 Medford.

Photo by Melissa Watt

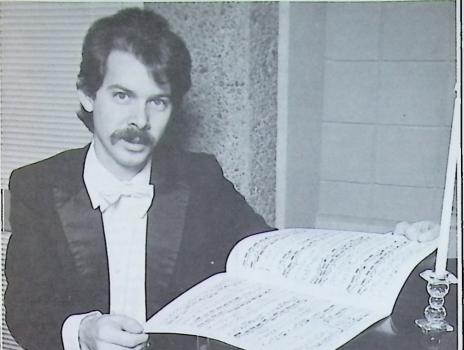
- 12 Concert: Northwest Bach Ensemble Guests: Southern Oregon Repertory Singers directed by Ellison Glattly Karen Hedberg, Viola. 8 pm Music Recital Hall Southern Oregon State College (503) 482-5017 Ashland.
- 16 thru Mar 12 Exhibit: "7 TVs." Artist Ed Keinholz and Berlin Photographs. Artists: Marsha & Michael Burns. Schneider Museum of Art Siskiyou Blvd and Indiana Street Southern Oregon State College (503) 482-6245 Ashland.
- 16 thru 27 Exhibit: "Romanticism."
  Posters, prints, paintings. Featured artists: Hogarth, William Blake, Joseph Millord, William Turner.
  Schneider Museum of Art Southern Oregon State College Siskiyou Blvd. & Indiana Street (503) 482-6245 Ashland.
- 18 Poetry Reading by Jon Silkin
  7:30 pm Stevenson Union Arena
  Southern Oregon State College
  (503) 482-6181 Ashland.
- 18 & 19 Opera: Mozart's "Magic Flute" in English by Rogue Valley Opera Two performances each day: check with school for times Brookings-Harbor High School Auditorium (503) 469-2108 Brookings.
- Concert: Patrick Street, The Legends of Irish Music with Jackie Daly, Kevin Burke, Andy Irvine, and Arty McGlynn.
   pm Yreka Community Theater
   N. Oregon Street
   (916) 842-2355 Yreka.

- 18 Concert: University of Oregon Symphonic Band, sponsored by Roseburg High School 7:30 pm Jacoby Auditorium Umpqua Community College (503) 440-4600 Roseburg.
- 19 Concert: The Eugene Symphony Orchestra, Mehli Mehta, guest conductor with Gregory Partain, Piano soloist. 8 pm Jacoby Auditorium Umpqua Community College (503) 440-4600 Roseburg.
- 19 Film Lectures Reception:
  Noon: Film: "Worship of Nature" by
  Kenneth Clarke, Stevenson Union
  Southern Oregon State College
  - 2:00 pm Lecture: Parallels between
    Romantic Poetry and Painting of
    Friedrich, Turner, and Constable,
    by Jane Kristoff, Assoc. Prof. Art
    History at Portland State Univ.
  - 4:30 pm Lecture: Washington Allston and his association with Coleridge; and, the huminist painters as visual counterpart to transcendentalism by Lisa Andrus, Assoc. Prof. Art History at Portland State Univ.
  - 5:00 pm Lecture: Professor Kate
    Nicholson at University of Oregon,
    relating the film and lectures to
    the Romanticism exhibit in the
    Museum.
  - 5:30 6:30 pm Reception.
    Sponsored by the Museum and Southern
    Oregon State College English Dept.
    Schneider Museum of Art
    Siskiyou Blvd. & Indiana Street
    (503) 482-6245 Ashland.



Schneider Museum of Art





- 19 & 20, 26-28, Mar. 4 & 5 Play: "Wait Until Dark" directed by Rick Hallmark. 8 pm; Sunday matinees at 2 pm. Encore Presenters Harbor Hall in Old Town Bandon (503) 347-4405 Bandon.
- 20 thru 22; 27 Mar. 1; 5-7, 12-14 Play:
  "A Chorus Line" directed by Wendy
  Bingham. 8 pm; Sundays at 6 pm.
  Little Theatre On The Bay
  Highway 101 and Washington Streets
  (503) 269-0830 North Bend.
- 22 Jackson County Community Concert:
  From Opera to Broadway, Claudette
  Peterson, Soprano and David Kline,
  Bass-Baritone. 8 pm South Medford
  High School Auditorium
  815 S. Oakdale
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  (503) 779-7565 Medford.
- Concert: Rogue Valley Symphony Arthur E. Shaw, Director.
   Frydis Ree Wekre, horn.
   8 pm Lynn Sjolund Auditorium North Medford High School (503) 482-6353 Medford.
- Concert: Rogue Valley Symphony
   Arthur E. Shaw, Conductor.
   Fródis Ree Wekre, horn.
   8 pm First Baptist Church
   (503) 482-6353 Grants Pass.

Arthur Shaw, Music Director and Conductor of the Rogue Valley Symphony

 27 Concert: Rogue Valley Symphony Arthur E. Shaw, Conductor.
 Fródis Ree Wekre, hom.
 8 pm Music Recital Hall
 Southern Oregon State College (503) 482-6353 Ashland.

# DREGON ARTS COMMISSION

Published with funding assistance from the Oregon Arts Commission, an affiliate of the National Endowment of the Arts.

#### **Guide Arts Events Deadlines**

April Issue: Feb. 15 May Issue: March 15

#### Calendar of the Arts Broadcast

Items should be mailed well in advance to permit several days of announcements prior to the event. Mail to: KSOR Calendar of the Arts 1250 Siskiyou, Ashland, OR 97520.

# Romeo and Juliet Opens The 1988 Season of the Oregon Shakespearean Festival



Artistic Director, Jerry Turner

Hank Kranzler

Four plays open this month at the Oregon Shakespearean Festival begins its 1988 season of eleven plays under Artistic Director Jerry Turner. The Festival will open with William Shakespeare's Romeo and Juliet, the classic story of star-crossed lovers torn assunder by fate and familial loyalty. Henry Woronicz will direct the tragedy. His 1987 credits include directing the Festival's Master Harold and The Boys, and roles as Puck in A Midsummer Night's Dream and Dutch Skipper in The Shoemaker's Holiday. Set design for Romeo and Juliet is by William Bloodgood, costume design by Michael Olich, and lighting design by Robert Peterson. Romeo and Juliet runs February 26 through October 30 in the Angus Bowmer Theatre, with previews on February 19 and 23.

Boy Meets Girl, by Bella and Samuel Spewack, will be directed by Pat Patton, a Festival veteran whose 1987 directing credits include A Midsummer Night's Dream, and Taking Steps for the Festival. This high-spirited frolic presents Hollywood's version of the American fairy tale in rollicking comedy, with set design by Richard Hay, costume design by Claudia Everett, and lighting design by James Sale. Boy Meets Girl plays from February 27 through October 28 in the Angus Bowmer Theatre, after previewing February 20 and 24.

is next to open in the Angus Bowmer Theatre. This hilarious story of a country squire attempting to singlehandedly defeat Napolean's expected invasion of England in 1804 will be directed by Craig Latrell. Most recently an instructor at the Cornish Institute in California, Latrell was also a director at Seattle's Empty Space Theatre in 1986 as a National Endowment for the Arts Fellow. He worked as Producing Director and Co-founder of the now-defunct Oregon Contemporary Theatre from 1978-83. Set design is by William Bloodgood. costume design by Jeannie Davidson. and lighting design by James Sale. A Penny For A Song will run February 27 through October 28 after previews February 21 and 25. The first 1988 production to open at

A Penny For A Song by John Whiting.

The first 1988 production to open at the intimate Black Swan is Christopher Durang's *The Marriage of Bette and Boo.* a bittersweet and ultimately wacky look at a family in the throes of modern life. Michael Kevin will direct this touching play. A longtime Festival actor, Kevin directed *The Hostage* in 1987, as well as playing the title role in *Macbeth* and Mark in *Taking Steps.* Set design for *The Marriage of Bette and Boo* is by Richard Hay, costume design by Jeannie Davidson, and lighting design by Robert Peterson. The show runs February 28 through June 26 following previews February 25 and 26.

Other plays scheduled for this year include Ibsen's Ghosts and Lyle Kessler's Orphans at the Black Swan; Luigi Pirandello's tour de force, The Emperor (Enrico IV), and Eugene O'Neill's classic The Iceman Cometh in the Angus Bowmer Theatre. The Elizabethan Stage opens on June 17 with a production of Shakespeare's Henry IV. Part One. Love's Labor Lost, and the ever-popular comedy, Twelfth Night.

For information on tickets and membership, and to receive a full-color brochure, call (503) 482-4331, or write: SHAKESPEARE, P.O. Box 158, Ashland, OR 97520.

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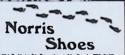
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